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A study of Pedro deLemos' writings from 1919 to 1950 and a comparison of his philosophy with philosophies of other outstanding art educators of the same period

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A STUDY OF PEDRO DELEMOS' WRITINGS FROM 1919 TO 1950 AND A
COMPARISON OF HIS PHILOSOPHY WITH PHILOSOPHIES OF
OTHER OUTSTANDING ART EDUCATORS OF THE SAME PERIOD

A Thesis
Presented to
the Faculty of the School of Education
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Education

by
Raymond G. Safreno
August 1960

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION.	1
The Problem	2
Statement of Purpose.	2
Importance of the Study	2
Scope of the Investigation.	3
Organization of the Thesis.	4
II. THE LIFE AND EDUCATIONAL ACTIVITIES OF PEDRO DELEMOS.	7
Summary	11
III. PEDRO DELEMOS' PHILOSOPHY OF ART EDUCATION.	13
Criticism	13
Summary	20
IV. AUTHORITIES ON ART EDUCATION.	23
The Purpose	23
Criteria Used in Selection.	23
The Authorities	23
John Dewey.	23
Ralph M. Pearson.	25
Leon Loyal Winslow.	28
Victor Lowenfeld.	30
Victor D'Amico.	34
Herbert Read.	36
Summary	37

CHAPTER	PAGE
V. COMPARISONS AND DIFFERENCES OF PEDRO DELEMOS'	
PHILOSOPHY OF ART EDUCATION WITH PHILOSOPHIES	
OF OTHER AUTHORITIES OF THE SAME PERIOD.	38
Comparisons.	41
Differences.	47
VI. SUMMARY AND CONCLUSIONS.	52
Summary.	52
Conclusions.	52
BIBLIOGRAPHY	59

CHAPTER I

INTRODUCTION

Because of the great amount of material written on art education during the last three decades, questions naturally arise concerning the various philosophies of the many art educators who have written material on the subject. It is not improbable to assume that beginning teachers and students of art education become confused by the variety and magnitude of all the theory and philosophy expounded on art education. The writer feels that the following questions are probably raised as a criterion for these beginning people in their search for that which will best suit their needs and desires in art education and could be kept in mind while reading this thesis:

- A. Is the majority of material written on art education sound?
- B. What material has been accepted and put into practice by educators?
- C. What are the major differences in philosophies among art educators?

One of the most energetic and popular writers in the field of art education in America during the period covered by this writing is Pedro deLemos. He produced numerous magazine articles, pamphlets, portfolios, and published many books on the subject. Many of his articles and editorials were published in

the nationally known magazine, School Arts, of which he was the editor, and which in 1945 had a circulation of approximately thirty thousand readers.¹

I. THE PROBLEM

Statement of the problem. It is the purpose of this investigation to study critically the writings of Pedro deLemos in the field of art education from 1919 to 1950 inclusive; to compare his philosophy with that of other art educators of the same period.

Statement of purpose. To be more specific, the statement of this investigation is to study the following:

1. To determine the philosophy upon which Pedro deLemos built his theories and practices of art education.
2. To determine to what extent his philosophy of art education agreed or differed with the philosophies of other art educators.

II. IMPORTANCE

Importance of the study. During the last ten years of the period being studied, frequent disagreement among school people was developed concerning the best philosophy for the

¹Letter from Paul Goward, Business Manager of School Arts magazine, November 9, 1955.

teaching of art to children. There has been some critical evaluation of the theories and practices of art educators during this time by classroom teachers and by art educators as well. The result was that two groups of art educators evolved; namely, those adhering to the old school of realism and those subscribing to the modern school of creative expression, or as Ralph M. Pearson states it, "the school of designed creation and its opposite, the school of skillful copying."² In this study an attempt is made to analyze the philosophy of Pedro deLemos and to place him in relation to the philosophies of others.

III. SCOPE OF THE INVESTIGATION

For the purpose of this investigation, the scope was limited by the following considerations:

1. deLemos' seven books and over thirty published portfolios, with over one hundred and fifty magazine articles and editorials.

2. Only the material pertaining to the elementary school (kindergarten through the eighth grade) was considered. The reason for omitting any other material is that this investigation is concerned only with art education for the elementary school.

²Ralph M. Pearson, The New Art Education (New York: Harper and Brothers, 1941), Preface XIII.

IV. METHOD OF PROCEDURE

This investigation consists primarily of a library study, plus information received through letters from various sources. The information gained by reading Pedro deLemos' writings, and relevant letters from close associates, was compiled and catalogued. Material written by art educators who were considered outstanding people in the field during the period under study was also utilized. These art educators were selected by a number of art consultants and supervisors from most of the major cities of California, for the purpose of having a means of comparison with Pedro deLemos' writings. The findings were assembled in such a fashion that the writer could make an analysis of the comparisons and differences of Pedro deLemos' philosophy with the philosophies of the other authorities.

V. ORGANIZATION OF THE THESIS

The main purpose of this study is to compare Pedro deLemos' philosophy as a contemporary American art educator with the philosophies of other art educators from 1919 to 1950. The thesis is organized in the following sequence:

1. The life, education, and early activities of Pedro deLemos.
2. Pedro deLemos' philosophy and concepts of art education.

3. The authorities for comparisons.
4. Their philosophies and concepts.
5. Comparisons and differences.
6. Summary and conclusions.

VI. DEFINITION OF TERMS

Philosophy. Throughout this study the term "philosophy" means one's general theory or principles upon which his foundation of art education is built and, or a set of principles underlying a given branch of learning.

Elementary. This term means all grades from kindergarten through grade eight; where "secondary" is used it pertains to grades nine through twelve.

Handicraft. Much of the information gathered for this study is concerned with materials written during the nineteen-twenties and thirties. The term "handicraft" used at that time has the same meaning as "crafts" does in art curriculum today. The term "handicraft" is now considered somewhat obsolete.

Pedro J. Lemos - Pedro deLemos. Originally Pedro deLemos signed his name as Pedro J. Lemos and sometime, in the late twenties or early thirties, he changed his name to Pedro deLemos, which the writer understands is the original family name.

Utility. In the early nineteen hundreds it was believed that art should always be useful as well as beautiful. The term "utility" and "utilitarian," when used in this study, refers to usefulness of a work of art, or to the idea that the end result should be for the benefit of industry.

CHAPTER II

THE LIFE AND EDUCATIONAL ACTIVITIES OF PEDRO DELEMOS

On May 28, 1882, Pedro deLemos was born in Austin, Nevada to Frank Ignacio and Mary Josephine (de Bethancour) deLemos.¹ While he was a very young child, the family moved to Oakland, California, where at the age of eight and while in the second grade in a public school, Pedro deLemos had his earliest association with art and childhood expression when he illustrated Emerson's poem, "Passing of the Hours." At this time his teacher persuaded his parents to allow him to study with May P. Benton, wife of Oakland's first postmaster and prominent artist of the time.²

By selling newspapers,--the Oakland Tribune and Oakland Post Enquirer,--he was able to purchase paper and paints and took orders for neighbors' portraits. He learned the printers trade as a boy while he worked on book illustrations for a west coast publishing house. This experience was responsible for Pedro deLemos and his brother conducting their own engraving business.

¹Who's Who in America, Vol. 26 (Chicago: The A. N. Marquis Co., 1950-51).

²Letter from Pedro deLemos to the magazine, School Arts, January 4, 1949.

In 1898, Pedro deLemos at the age of sixteen, illustrated "Elo the Eagle and Other Stories" by Floyd Bralliar with 120 pen drawings and ten full color pages of wash drawings. In 1899, at the age of seventeen, he wrote a series of fifteen lessons teaching perspective and techniques of pen and ink drawing. These were issued in a magazine entitled, "Our Little Friend," printed by the Pacific Press in Oakland, California. A book by an Australian author, W. H. B. Miller, entitled, "Uncle Ben's Cobblestones," published by the Pacific Press was illustrated by Pedro deLemos with 278 pen drawings when he was twenty-two years old. In 1911, at the age of twenty-nine, he illustrated a book, "Easy Steps in the Bible Story" by Adelaide B. Evans, published by Review & Herald Publishing Co., Tacoma, Washington, in which approximately six hundred illustrations were used.³

Pedro deLemos graduated from the California School of Fine Arts and later studied with Harry Stuart Fonda and Emil Gremke at the Art Students League and at Columbia University. In 1910 he became director of the California School of Fine Arts, placing handicrafts and design prominently in the curriculum, and here he introduced the basis of his philosophy, "art for life's sake" rather than "art for art's sake."⁴

³Ibid.

⁴Warren G. Davis (pub.), "Editor Pedro deLemos Retires After Thirty Fruitful Years," School Arts, (June, 1950), 6a.

A copy of the original transcript of record of Pedro deLemos while on the faculty of the San Francisco Institute of Art, which at the time was affiliated with the University of California, signed by Robert A. Sproul, later president of the University of California, states that deLemos was appointed professor of decorative design from August, 1911 to June, 1917.

He was asked to join the Stanford University faculty in 1917 and remained there as director of the Museum and Art Gallery until his retirement in 1945.⁵ He felt that an art gallery, as an educational institution, should give opportunity for study by artists of all schools of art expression. For this reason Stanford University has from the beginning displayed all types of art, a program followed by other California galleries.⁶

Mr. deLemos became editor of the magazine, School Arts, in September, 1919 and during the thirty years that followed he devoted his energy to the advancement of his art education philosophy, "Art for Life's Sake" until he retired in 1945.⁷

In his years of greatest productivity he wrote a great deal of material on art methods and education. He wrote over one hundred and fifty magazine articles and editorials, seven

⁵Ibid.

⁶News item (typewritten) "Stanford Art Director" for the magazine, School Arts, 1935.

⁷Ibid.

books, and over thirty pamphlets and portfolios.⁸

His book, "Applied Art," published in 1920, for several years was considered a "best seller" in art texts⁹ and had been widely adopted by educational centers and labeled by many art supervisors as the "art teacher's Bible." His book, "The Art Teacher," published in 1931 was announced by the N.E.A. Library Board as the most useful art book of the year. This book was considered so useful that it exceeded the publisher's own estimate of sales even during the depression years.¹⁰

Henry Turner Bailey, Author, Director of the Cleveland School of Art of the John Huntington Polytechnic Institute from 1910 to 1929, and State Supervisor of Art for the state of Massachusetts from 1887 to 1903,¹¹ during his survey in 1915 for the city of San Francisco's educational system, called upon deLemos for assistance. His acquaintance with deLemos resulted in his statements on his return to the east that of all artists in the west, deLemos held the greatest promise and he considered him to be the best art handicraft educator in America.¹²

⁸Who's Who in American Art (Vol. IV, New York: V. V. Little and Ives Co., 1940-47).

⁹News Item, "Stanford Art Director," loc. cit.

¹⁰News Item, "Stanford Art Director," loc. cit.

¹¹Who's Who Among North American Authors (Vol. IV, Los Angeles, California: Golden Syndicate Publishing Co., 1929-30), p. 42.

¹²News Item, "Stanford Art Director," loc. cit.

Pedro deLemos was a member of and held many positions in art associations. What he may have considered his greatest honor was being nominated for election to the Royal Arts Society of London, an organization which probably contributes more than any other agency to the art of England.¹³

Accompanied by his wife, three daughters, and groups of students, he traveled widely in North and South America, as well as in Asia and Europe, his purpose being to gather material, to do research, and to collect samples of art and crafts in distant lands for his many portfolios, and for publication in the magazine, School Arts. His home in Palo Alto, California, a museum in itself, shows the result of his travels.

One of his great artistic achievements is said to be a portrait he painted of a distant relative, Don Gayosa deLemos, Governor of Louisiana in the 1700s, which hangs in the historic Old State House in New Orleans.

Summary. In this chapter an effort has been made to present as accurately as possible a statement of the major events in the life of Pedro deLemos. The facts presented have been in accordance with information received from editorials and letters published and unpublished concerning his retirement and the different issues of Who's Who over the years. deLemos' entire life seemed to exist in art and its tributaries, first

¹³Ibid.

as a student-artist, and later as a teacher. His keen interest in art and handicraft in other lands seems to have been the inspiration for his "art for life's sake." The next chapter will discuss his philosophy of art education.

CHAPTER III

PEDRO DELEMOS' PHILOSOPHY OF ART EDUCATION

As was indicated earlier, deLemos wrote and published prolifically during the three decades of the twenties, thirties, and forties.

His written words reflect, explain, apply, and elucidate facets of the heart of his philosophy of art education; namely, "Art for Life's Sake." This phrase recurs frequently throughout his writings over the years.

In studying these writings some thirty odd specific statements reflecting this point of view were discovered. These have been isolated and are given in this chapter. In some instances direct quotations are used, while in others, the general sense of the section is given. The first four statements are from the foreward of his book, "Applied Art,"¹ published in 1920.

1. "Art, when combined with life's environment, becomes a growing human benefit. Utility may have its place in art without subtracting from the beauty of art."²

2. Every piece of handicraft or manufactured object may become an article of beauty, when the principles of art are used, and still retain its utility.

¹Pedro J. Lemos, Applied Art (Mountain View: Pacific Press Publishing Co., 1920), Foreword.

²Ibid.

3. Originality and personal inventiveness are important factors in the progress of art activity and should be encouraged.

4. "Accuracy and application can be learned by handicraft. To be able to use our hands properly and to do the things that are necessary for our needs and comfort without depending always on others is a valuable accomplishment."³

5. "When the form has been conventionalized, the perfect unity of harmony should proceed in the process of interpreting a form from nature for applied use by also conventionalizing or fitting the color scheme to the utilitarian use of the object."⁴

6. "The study of art, to be successful, must be founded upon certain principles. It does not mean that these principles or fundamentals need to be so rigid and set that the art student becomes handicapped in expression or originality. It simply means that the art laws help the student to know when he is wrong or when he is right so that he may know when to go ahead."⁵

7. "Art is most successful when it is not merely imitative, but when the personality or individuality of the artist is included and expressed through his work."⁶

³Ibid., p. 14.

⁴Pedro J. Lemos, "A Correlation in Color," School Arts, March, 1922, p. 398.

⁵Pedro J. Lemos, "Design Made Easy," School Arts, April, 1927, pp. 467-473.

⁶Ibid.

8. "Art is nothing less than the highest degree of orderly arrangement."⁷

The next group numbering from 9 through 15 is his philosophy of art education as expounded in the foreward of his book, "The Art Teacher,"⁸ published eleven years later.

9. Because of the necessity in American industry for utility in art as well as for its cultural need in the life of the nation, art in school or home teaching has a double reason for its encouragement in the life of every child.

10. Every child with a growing art knowledge should have his eyes, mind and hands attuned and receptive to the thousand and one beauties which nature displays everywhere, which are often hidden except to those who have had their eyes opened.

11. "This Gate Beautiful that art knowledge opens to all who seek it is reason sufficient for art as a necessary part of a well balanced education, if none other existed!"⁹

12. It is important that the child be started correctly, for it is difficult to undo the habits of early years. To dictate is an error; to avoid all direction is equally wrong. To suggest methods, to allow personal expression, to surround the

⁷Pedro J. Lemos, "The Parallel Between Line and Color Harmonies," School Arts, October, 1927, pp. 75-77.

⁸Pedro de Lemos, The Art Teacher (Worcester, Mass.: The Davis Press, Inc., 1931), Foreword.

⁹Ibid.

pupil with good productions by others, to develop imagination and creative ability--all is necessary, tempered by good judgment.

13. "One of the specific aims of the primary teacher is to give the child the opportunity to express pictorially his reactions to the world about him, to stories and rhymes of people and things he knows and loves."¹⁰

14. "All art work should be happy work as the best work in art is done by those who enjoy doing it. Therefore, drawing and painting and handicraft should not be drudgery, but it should be playwork."¹¹

15. "Man's adaptation of nature's gifts is to satisfy not only his needs but also his esthetic taste."¹²

16. "Art cannot be acquired by proxy, but only by doing. Until our school courses become dominantly doing courses instead of taking courses, our art progress will not be very great."¹³

17. "With all our integrated art teaching let us not repeat the fault of several former theories: that of failing to give something that will integrate on into adult life. Art

¹⁰Ibid., p. 481.

¹¹Ibid., p. 66.

¹²Ibid., p. 461.

¹³Pedro deLemos, "Art by Proxy," School Arts, January, 1936, p. 259.

education must add a practical utility value to the life of the advancing student. Education fails if the student cannot go on learning without a teacher."¹⁴

18. "Art can be applied to everything connected with life's needs and civilization. Therefore, art is not a thing on which only a few have an option, but is an inheritance given to every person."¹⁵

19. "Thousands of children cannot see art if they never have it to see."¹⁶

20. "The hand is the only perfect servant of the mind and it is a great asset to the man of tomorrow to have this affinity developed to the greatest degree in our schools of today."¹⁷

21. "Creative work has always been a necessary part of a balanced life. False standards and perverted educational ideals encourage young people to avoid hand work."¹⁸

22. "Genius may conceive great art, but creative hands finish it."¹⁹

¹⁴Pedro deLemos, "Art Integration is Art Alive," School Arts, February, 1936, p. 323.

¹⁵Pedro deLemos, "Can Anyone Become an Artist," School Arts, December, 1936, p. 195.

¹⁶Pedro deLemos, "New Eyes For Old," School Arts, January, 1937, p. 259.

¹⁷Pedro deLemos, "Creative Hands Are the Happiest," School Arts, November, 1937, p. 67.

¹⁸Ibid.

¹⁹Ibid.

23. "Creative work produces problems which in themselves parallel the problems of life, and therefore, is a training school for the student. Thereby the art teacher becomes a teacher in the art of living."²⁰

24. "Today it is an established fact that no life's education is complete without a just proportion of art, and that no artist is fully equipped unless his creative hands can add art, not only to marble, paper or artist's canvas, but to any materials or surface toward bettering his home needs or solving civic problems."²¹

25. "The key to a course of study in art should be a broad but clear definition of the word "art," and a focusing upon that which will in the end bring about the desired result of our efforts--the training of young people that they may take their places in life better equipped to improve their environment and the nation's output."²²

26. "Community needs, plus common sense, and above all enthusiasm, complete dependable successful horizons for

²⁰Pedro deLemos, "Creative Hands Are the Happiest," School Arts, November, 1937, p. 67.

²¹Pedro deLemos, "Three American Artists," School Arts, October, 1937, p. 34.

²²Pedro deLemos, "The Art Teacher," (Worcester, Mass.: The Davis Press, Inc., 1937), p. 461.

achievements for any art teacher."²³

27. "Creative art crafts produce problems which in themselves parallel the problems of life, thereby creating a desirable experience for the student and craftsman."²⁴

28. "Where the presence of tools and paints has been urged as a visual stimulus, it is now recognized that there is no stimulus equal to a fine demonstration of what can be done with tools by an enthusiastic art teacher."²⁵

29. "The art teacher of children certainly should realize that with thousands of types and individuals passing through his instruction that he must vary his technique and his guidance to fit the different mentalities."²⁶

30. "Just why arts and crafts have continued to exist in art phraseology as separate subjects to many minds, rather than as a dual inseparable subject, is a mystery. Just why so many art teachers have an idea that the 'crafts' in contrast to 'drawing and painting' is a little 'animal' in the life history of art is another mystery without any justification. A craftsman is a trained worker who utilizes his hands, his nerves and his

²³Pedro deLemos, "Finding Lost Horizons," School Arts, September, 1938, p. 2.

²⁴Pedro deLemos, "Creative Art Crafts," (Worcester, Mass.: The Davis Press, Inc., 1944), p. 2.

²⁵deLemos, "Finding Lost Horizons," loc. cit.

²⁶Ibid.

head. When he also utilizes his heart in appreciation and creative effort, he becomes an artist."²⁷

31. "Creative hands are the happiest, and are found to be of inestimable value in rehabilitating broken health and minds. We call it occupational therapy, but it is really a necessary part of balanced living for everyone."²⁸

32. "It is now generally recognized that 'tactility' - the unity of mind and hand is a greatly needed development, not only in the schools, but also in and throughout home life."²⁹

Summary. As mentioned previously, deLemos' philosophy of art education throughout the twenty four years dealt with in this chapter holds true to his "Art for Life's Sake" philosophy. It seems to the writer that his philosophy suggests the emphasis on nature and the use of the hands (crafts) in its interpretation as an ultimate necessity in the development of everyone's education.

His philosophy suggests that art has value if it can be used in society and in a somewhat orderly manner. It is interesting to note that his period of philosophizing, at least according to his writings, was greatest in the 1930s, and that the most predominant change in his emphasis throughout the years

²⁷Pedro deLemos, "Hearts and Flowers," School Arts, April, 1938, p. 226.

²⁸deLemos, "Creative Art Crafts," op. cit., Foreword.

²⁹Ibid.

seemed to be from the orderly arrangement method of art instruction to greater freedom of expression. Mr. deLemos' philosophy in this chapter may not show clearly this change to be absolutely true. Pedro deLemos produced and compiled much more material on art techniques, methods and materials, than he did editorials on philosophy. One would have to actually see the thousands of illustrations and instructions in art methods that were produced by Pedro deLemos during the period of this study to actually see that this change took place.

The writer found very little written material by deLemos that might be considered art philosophy during the 1940s. Many articles appeared by other authors in the magazine, School Arts, while he was editor in the 1940s; for example, "The Integrated Program" by Leon Loyal Winslow,³⁰ "Creative Art Through Confidence"³¹ by Natalie R. Cole, "The Child Through Art"³² by M. J. Indrikson, and "Art for the Child's Sake"³³ by K. Z. Moylan. This leads the writer to believe that Mr. deLemos as editor

³⁰Leon Loyal Winslow, "The Integrated Program," School Arts, January, 1943, p. 146.

³¹Natalie R. Cole, "Creative Art Through Confidence," School Arts, June, 1941, p. 169.

³²M. J. Indrikson, "The Child Through Art," School Arts, May, 1945, p. 220.

³³K. Z. Moylan, "Art For the Child's Sake," School Arts, May, 1946, p. 138.

agreed with them and involuntarily with the "tide."

In one of his few articles in the forties, deLemos writes that design must be simple and advocates the elimination of complicated, intricate, decorative design in art which hinders the charm of simplicity.³⁴ This to the writer is very modern in comparison to the rather rigid, stereotype illustrations of his earlier books.

Over-view. This chapter has treated the art educational philosophy of Pedro deLemos. The following chapter will deal with the accepted authorities in art and their philosophies.

³⁴Pedro deLemos, "Creative Block Printing," School Arts, December, 1944, p. 112.

CHAPTER IV

AUTHORITIES ON ART EDUCATION

The Purpose. It is the purpose of this chapter to introduce the accepted authorities in art education who were active at some time during the period covered by this writing; their art education philosophies; the criteria used for selection of the authorities and their contribution to this investigation.

Criteria used in selection. The writer consulted Helen Heffernan, Chief, Bureau of Elementary Education, Sacramento, California. Miss Heffernan was asked to recommend a number of art consultants or supervisors who might be able to suggest a list of accepted authorities in art education during the period covered by this writing. The consensus of opinion of the art supervisors recommended was as follows:

THE AUTHORITIES

John Dewey, author and well known interpreter of education in an industrial society. The following are excerpts of his philosophy in art education from his book, Art As Experience,¹ from other sources relating to the field of art education.

¹John Dewey, Art As Experience (New York: Minton, Balch & Co., 1934), pp. 3, 5, 11.

1. "In common conception, the work of art is often identified with the building, book, painting, or statue in its existence apart from human experience. Since the actual work of art is what the product does with and in experience, the result is not favorable to understanding."²

2. "Man uses his emotion, switching it into indirect channels prepared by prior occupations and interests. This transformation is the very essence of the change that takes place in any and every natural or original emotional impulsion when it takes the indirect road of expression instead of the direct road of discharge."³

3. The source of art in human experience will be learned by him who sees how the tense grace of the ball player affects the onlooking crowd.

4. "The intelligent mechanic engaged in his job, interested in doing well and finding satisfaction in his handiwork, caring for his materials and tools with genuine affection, is artistically engaged."⁴

5. What man once used for tools of labor and war are today sought out and placed in a niche as things of art. All are part of a significant life of an organized community.

²Ibid., p. 5.

³Ibid., p. 11.

⁴Ibid., p. 3.

6. "If a person in question puts his room to rights as a matter of routine he is anesthetic. But if his original emotion of impatient irritation has been ordered and tranquilized by what he had done, the orderly room reflects back to him the change that has taken place in himself. He feels not that he has accomplished a needed chore, but has done something emotionally fulfilling. His emotion as thus 'objectified' is esthetic."⁵

7. "Sensitive awareness to environment is the beginning of esthetic appreciation."⁶

Ralph M. Pearson, author and artist, whose strong belief in what he terms the "school of designed creation," the doctrine used in his crusade against the "school of skillful copying," has expounded the following in his work, The New Art Education.⁷

1. "If there are root qualities in works of many different eras which endure through long periods of time, these qualities certainly go far beyond craft as a criterion of value; they tend to deal with the visions of man and the welding of these visions into symbolic concepts which he, the creator, has added to the material of his subject."⁸

⁵Leon Loyal Winslow, The Integrated School Arts Program (New York: McGraw-Hill Book Company, 1939-49), p. 350.

⁶Ralph M. Pearson, The New Art Education (New York: Harper and Brothers Publishers, 1941), p. 220.

⁷Ibid., 256 pp.

⁸Ibid., Preface XIII.

2. "There will be, or should be, a folk art as well as a professional art in all normal cultural periods. Art in other words, should not be esoteric, the specific property of the few."⁹

3. Adults should become children in creative painting, in its early stages at least, and children need to be encouraged under present conditions to have the courage to remain themselves.

4. Teachers will have to translate the experiments presented into simpler terms of use them only now and then as direction finders for the unquenchable self-assurance of tender years.

5. A method should be used that will aid creative value by dividing up the creative process of building a picture or sculpture into a number of single steps which can be dealt with and assimilated separately.

6. "Design may not be listed by the psychologists as one of the instincts of man; nevertheless, there it is in man, an indelible part of him, ready to be used whenever he looks at or deals with color, space and form."¹⁰

7. "Creating, out of any materials in any medium, our own expression and building that expression into the harmonies of design is aesthetic experience."¹¹

⁹Ibid., Preface XV.

¹⁰Ibid., Preface XVI.

¹¹Ibid., p. 7.

8. The children and the grown ups can create pictures. They can sense harmonies of space and color. They can express an idea or a subject. If they copy these from others or from nature, or if they merely repeat recipes learned from an outside source, they are technicians. If they express these things in their own peculiar, personal, different way, then they are creating. They are building. They are expressing.

9. Imitation is the expression of a poverty-stricken self. Exhibitionism, tantrums, moods, pretenses, singing, dancing, playing a part, buying merchandise, going to a movie, all are expression of self.

10. The subject does not matter. The medium does not matter. The degree of skill is irrelevant; the thing that is relevant is one of the two ingredients of pictorial art which are of supreme importance and without which the work does not exist as art. This ingredient is that healthy process called creation.

11. Copying of any type, from nature or from another work of art, is not a creative process. It is a craft process.

12. A man's style in any medium is a part of the man. To borrow a style is a confession of spiritual poverty.

13. Children are born creators and remain so until their native art impulses are killed by the imposition or imitation of adult standards concerned with skill and literal fact.

14. Craft and technics must always be given secondary importance to creation and design.

Leon Loyal Winslow, educator and artist, chairman of art committee for the National Education Association in 1956-57.

The following statements indicate his philosophy of art education and are taken from his book, The Integrated School Art

Program.¹²

1. The teaching of art must be, "that of the broad and crowded avenues of life, the home, the factory, and the market place. It is this conception that must be clarified and dramatized in concrete ways if art is to take its place in the schools as a major and vital instrument of cultural education." (In this statement, he quotes Haggerty.)¹³

2. The principles of design, so familiar to teachers of art, will indeed have to be applied to the finest of all arts, which is the art of living.

3. Art education, properly presented, awakens the child's sense of observation so that he possesses a seeing eye and an understanding mind.

4. The present urgent need is for a program of art education which shall provide for the needs of all children of all

¹²Leon Loyal Winslow, The Integrated School Art Program (New York: McGraw-Hill Book Company, Inc., 1939-49), 222 pp.

¹³M. E. Haggerty, Art, A Way of Life (Minneapolis: The University of Minnesota Press, 1935).

the people, including those with little or no special aptitude in art as well as the gifted.

5. Art should be integrated in the curriculum with whatever it is integrated with in life. Therefore the curriculum cannot afford to be anything short of life itself, in which all the areas contribute to effective living.

6. The elementary teacher who instructs in all subjects experiences no difficulty in teaching art, which is so closely related to the other subjects. The school child receives consistent instruction in color, drawing, and construction, which should be made use of directly in creative activity, often inspired by school experiences arising entirely outside of the art field.

7. "It is not always easy to detect in pupil's art work the stultifying influences of set rules for design, color, and representation; of devices, tricks, and copying; and the work of a teacher who prefers to demonstrate directly on the pupil's work."¹⁴

8. Art in living, in the present, past, and future, must be seized and held and feelings given greater importance over the customary intellectual considerations if the functional goals of art education are to be realized in its practice.

9. Art should be taught in schools because it contributes so much to making better citizens, through enrichment, civic

¹⁴ Leon Loyal Winslow, The Integrated School Arts Program (New York: McGraw-Hill Book Company, Inc., 1939-49), 222 pp.

betterment and personal pride in the home, self and community.

10. Remember that the child's aesthetic standards should be respected. Size and scale are relatively unimportant as compared with imagination and design.

11. Winslow quotes Meyer Site on developing the attitude on understanding, "We should encourage students to develop the attitude that whatever is their own genuine expression in art is the place for them to develop in understanding."¹⁵

Victor Lowenfeld, who was, until his death on May 25, 1960, professor of art education, Pennsylvania State University, in his psychological approach to art education, expounds the following in his book, Creative and Mental Growth.¹⁶

1. Creative expression is as differentiated as are individuals.

2. Art for the child is merely a means of expression. Since the child's thinking is different from that of adults, his expression must also be different. Out of this discrepancy between the adult's "taste" and the way in which a child expresses himself arise most of the difficulties and interferences in art teaching.

¹⁵Meyer Site, "The School Neighborhood Is Sometimes Our Art Classroom." The Baltimore Bulletin of Education, Vol. XXIV, No. 3, January-February, 1947.

¹⁶Victor Lowenfeld, Creative and Mental Growth (New York: The Macmillan Company, 1947), 304 pp.

3. What the child draws is his subjective experiences of what is important to him during the act of drawing, hence his deviation from "realistic" drawing.

4. The function of art in elementary school or classroom is to give the child a means of expressing himself without interferences from any adult.

5. Scribbling or babbling is a truer means of self-expression than a higher form of art when the work of art moves from the sincere mode of expression to a form which is based upon the dependency on others, on imitation. Rarely can there be found a scribbling or babbling that is not a direct expression of an adequate mental and emotional state. This great experience of individuals in finding themselves rests upon the knowledge of what truth is in art education.

6. The child moves in various stages from self-expression to imitation. This begins with the scribbling stage, and then to the preschematic age, followed by the schematic age when a relationship with reality has been achieved. The concept of realism begins with the "gang age," which develops into the stage of reasoning, or the pseudorealistic stage at which time the attention has been shifted from the importance of the working process to an increased emphasis on the final product.

7. "The child who imitates becomes dependent in his thinking, since he relies for his thoughts and expression upon others. The independent thinking child will not only express

whatever comes into his mind but will tackle any problem, emotional or mental, that he encounters in life. Thus his expression serves also as an emotional outlet."¹⁷

8. The child's art experiences should be kept flexible as long as possible until he has built up a rich source of active knowledge, which is the basis for a sound creative development.

9. "The creative works of children who are cooperative and conscious of their social responsibilities show a close feeling for self-identification with their own experiences and also with those of others."¹⁸

10. Let the child find his own medium and this must conform with the child's own desire for expression. No technique or material should be replaceable by another one. The materials used should encourage free expression without presenting technical difficulties.

11. A child at first should compete with himself, finding out whether he cannot do better than he has done before. "Growth is continuous with one's own standards and achievements."¹⁹ As the child grows older, the stimulation children receive from each other's creative approaches is an invaluable contribution to

¹⁷Ibid., p. 7.

¹⁸Ibid., p. 39.

¹⁹Ibid., p. 49.

creative teaching. The child is simultaneously exposed to the many different "styles" and modes of expression which he can evaluate in terms of his own experiences.

12. "The child has only to be made conscious of what he himself has introduced."²⁰

13. Pottery, modeling, crafts in general, should be simple in the elementary grades (K to 6), but stimulating to the child. "Children should then be given an opportunity to improvise on their own account combinations of materials which need not necessarily serve a useful purpose. Getting acquainted with the different functions and qualities of materials is the main aim."²¹

14. "During these decisive years (9 to 11 years), the art educator must prevent the child from engaging in mere photographic imitations."²²

15. Realism should be an attempt by the child to represent reality as a visual concept. "A work of art is not the representation of an object itself; rather it is the representation of the experience which we have with the particular object."

16. "Since the imitative child cannot give expression to his own thoughts and emotions, his dependency leads directly to

²⁰Ibid., p. 202.

²¹Ibid., p. 167.

²²Ibid., p. 155.

feelings of frustration. The child who uses creative activity as an emotional outlet will gain freedom and flexibility as a result of the release of unnecessary tensions."²³

17. The task of the teacher is to give the child an opportunity to use his concepts, not as rigid form symbols, but as living experiences.

Victor D'Amico, Educator, Director of the Department of Education and Peoples' Art Center, New York City. The following is a digest of his philosophy of art education from his book, Creative Teaching in Art.²⁴

1. Methods of teaching the arts should be adapted to the changing needs, capacities, and interests of the growing child.

2. If the freedom of expression and freshness of observation that the child possesses at the age of six could be preserved and built upon as the child grows up, teaching would be a simple matter.

3. Experience and not the product, is the precious aim of art education.

4. There is probably no richer and more intimate source of inspiration than the ordinary things we and our families do.

5. The teacher should always emphasize art values as an integral part of the creative process; and line, form, and color

²³Ibid., p. 7.

²⁴Victor D'Amico, Creative Teaching in Art (Scranton, Pennsylvania: International Textbook Co., 1942), 261 pp.

as the means by which imagination and visual concepts are to be converted into aesthetic expression.

6. A technique is not taught as an isolated activity, or as an end in itself, but as a means of helping the child to express himself.

7. The most effective teaching results when the principle taught coincides with a desire or interest on the part of the child, and when the child takes part in solving the problem.

8. The child is the true artist in his ability to enjoy and use aesthetic experiences.

9. The student should be confronted with only those problems that are within the range of his understanding.

10. The ordinary method of teaching, where the design and execution of a form are separate and distinct experiences, betray a lack of familiarity with these two factors.

11. The aim of art education should be to so develop the child's aesthetic judgment and sensibilities that he, like the artist, will come to design intuitively.

12. The good artist will not seek to imitate or copy nature. This is not a reflection on the beauty of nature, but on the judgment of the artist.

13. "The child is the potential creator. He is a free natural being. His creativeness is born of real enthusiasm and joy of expression. He has no competition to fight, no market to

please, no price to set. He belongs to no cult and knows no "isms." He expends his energy on drawing and painting as he does in play. Art with him is a form of play, the spirit and imagination at play, revealing the true, innocent, child-like self."²⁵

Herbert Read, English author, Professor of Fine Arts at the University of Edinburgh expounds his philosophy of art education from his book, Education Through Art.²⁶

1. Art is nothing but the good making of sounds, images, and the impulse to make things. The aim of education is therefore the creation of artists--of people efficient in the various methods of expression.

2. The imitation of natural forms, for instance, vessels in the shape of animals, are usually unintelligent facsimiles with no appreciation of the structure of what they imitate.

3. Form is a function of perception; origination is a function of imagination.

4. Creation should imply the calling into existence of what previously had no form or feature.

5. To confer the gift of drawing we must create an eye that sees, a hand that obeys, a soul that feels; and in this task the whole life must cooperate.

²⁵Ibid., p. 241.

²⁶Herbert Read, Education Through Art (London: Faber and Faber, 1943), 320 pp.

6. The stages of development in children's drawings are: Scribble age, 2 to 4, Line age, 4 to 5, Descriptive Symbolism, 5 to 6, Descriptive Realism, 7 to 8, Visual Realism, 9 to 10, and Repression age, 11 to 14.

7. Up to the age of adolescence, nothing could be more unnatural than a naturalistic mode of expression.

Summary. In this chapter most of the criteria that will be used for evaluation of deLemos' contributions were given, using a number of selected authorities as the basis for comparisons. The next chapter will discuss the comparisons and differences of Pedro deLemos' philosophy of art education with those of the art educators used in this chapter.

CHAPTER V

COMPARISONS AND DIFFERENCES OF PEDRO DELEMONS' PHILOSOPHY OF ART EDUCATION WITH PHILOSOPHIES OF OTHER AUTHORITIES OF THE SAME PERIOD

The purpose of this chapter is to compare Pedro deLemos' philosophy with that of other authorities in the same field showing many of his contributions to art education in the elementary grades.

Before comparisons can be made and differences pointed out, it is the writer's opinion that a short history of the development of art education needs to be presented, showing that differences in theory and philosophy existed in the past and continued to exist in the field of art education among authorities during the period dealt with in this study.

A brief history of art education. In the United States an interest in the teaching of art began to develop in the nineteenth century, and it was then known as "drawing," eventually becoming "art" in the twentieth century.¹

It was first believed that the teaching of "drawing" would be good training in the development of good taste in art, and

¹Art in American Life and Education, 1940 Yearbook of the National Society for the Study of Education (Bloomington, Illinois: Public School Publishing Company, 1941), p. 445.

that it would also benefit American industry which was clamoring for more and better design in their products. "Drawing" at this time seemed based upon a special interest in the imitation of nature. In the Massachusetts Normal Art School, founded in 1873, cubes, cones, spheres, the "solids" were drawn accurately in proper perspective and rendering. "Pictorial" drawing was a must and was done with high regard for the "truth," or in other words, photographic accuracy.²

The beginning of the twentieth century brought us "Art for Art's Sake," which was an attempt to liberate man from the machine and develop appreciation. To develop students for the benefit of industry became purely incidental. It was argued that technique had been overemphasized and that very little attention had been given to experiment and the development of originality.³

In 1917, "Art by Rule" seemed to become popular; emphasis on the elements of composition and recognition of certain basic principles became the accepted practice in teaching. This is, in some areas, still in existence today; and we find this principle elaborated upon by Walter Klar and others in 1933.⁴

²Ibid., pp. 446-447.

³Ibid., pp. 448-449.

⁴Klar, Walter and others, Art Education In Principle and Practice (Springfield, Mass.: Milton Bradley Co., 1933), pp. 219-223.

The 1920s brought forth a plea for "Art in Life." This was a period of much experimenting. Worthy though these experiments may have been, the results remained tight, directed and formalized. Schools became poster factories and favor mills for the purpose of "selling" art to the public so that art might find a stronger place in the school curriculum. During this time no other publication had been used as faithfully by as many teachers in the elementary schools as School Arts magazine, with Henry Turner Bailey as its first editor.⁵

"Art for all and from within children" became popular in the 1930's, stressing the integration of art with other subjects, as well as freedom of expression. This period marks a wide introduction of arts and crafts in recreation, youth groups, and adult education. The past two decades became a time of reinterpretation and clarification of what preceded. The art experiences in the classroom today include the home, the school, the community, business and industry. Today's art program is concerned with child growth and development and the child's ability to fit into a fast moving world. The emphasis, however, is not in art for its own sake; rather it is for what art means to the child and how it affects his personality. It seeks to give the child the opportunity to interpret his world and his thoughts. Contemporary art education insists that every child has his own

⁵Fredrick Logan, Growth of Art in American Schools (New York: Harper and Brothers, 1954), p. 133.

standards and that these standards change as the child grows.

Frederick Logan expresses it in this manner:

Individual expression, to be strong, to be valuable in breeding independence and character, cannot be conformist. The search for individual truths and for relative truths is never ending and properly unpredictable. Both facets are necessary to the arts. Both qualities must be encouraged in art education.⁶

Comparisons. Pedro deLemos seemed to follow rather closely the changes in philosophy that occurred nationally in art education by other educators during the period covered by this study. He began with the philosophy that the student should learn the beauty of nature as well as interpret her message, and that art education should develop students for American industry.⁷ He then wrote in the 1920s a great deal of material on basic principles of art, composition, decorative design and handicraft. Since the material written was published in the form of art education periodicals and in the magazine, School Arts, it seems obvious that he felt that this information reaching teachers would be an aid to the teaching of art. In the 1930s until his retirement, his philosophy of "Art for Life's Sake" continued.⁸ His philosophy seemed to shift in emphasis

⁶Ibid., pp. 291-292.

⁷Pedro deLemos, Applied Art (Mountain View, Calif.: Pacific Press Publishing Co., 1920), Foreword.

⁸Warren G. Davis, Publisher, "Editor Pedro deLemos Retires After Thirty Fruitful Years," School Arts (June, 1950), p. 6a.

gradually from "Art is nothing less than the highest degree of orderly arrangement"⁹ to that of more creative expression in art.

It is interesting to note that deLemos' philosophy basically had more in agreement with the authorities used in this writing than disagreement. The writer believes that he lagged behind the other authorities in stating his philosophy of art education, except perhaps in the use of crafts or in the placing of crafts in the school art curriculum. His crusade for placing crafts as an equal to fine arts in the school arts curriculum is best expressed by Pedro deLemos when he mentions that, "a craftsman is a trained worker who utilizes his hands, his nerves and his head. When he also utilizes his heart in appreciation and creative effort, he becomes an artist."¹⁰

John Dewey seemed in agreement during the same time when he wrote the following, "The intelligent mechanic engaged in his job, interested in doing well and finding satisfaction in his handiwork, caring for his materials and tools with genuine affection, is artistically engaged."¹¹ John Dewey and deLemos were

⁹Pedro J. Lemos, "The Parallel Between Line and Color Harmonies," School Arts (October, 1927), pp. 75-77.

¹⁰Pedro deLemos, "Hearts and Flowers," School Arts (April, 1938), p. 226.

¹¹John Dewey, Art As Experience (New York: Minton, Balch and Co., 1934), p. 5.

similar in their belief that tools of war and labor eventually become recognized as works of art since they are and have been, "a part of a significant life of an organized community."

Pedro deLemos best expressed this belief in his book, Art Ages, "The first spiritual want of man, decoration, has manifested itself since prehistoric days in the architecture, dress, furniture, weapons and tools of every nation that has lived upon the earth. And every race has left in some form a record of its life."¹² The ideas of aesthetic appreciation, inspiration from environment, creative response to environment, and the ability to be observing and perceptive to life about us were shared by practically all of the authorities in their writings. deLemos mentioned these factors many times, throughout the years of his writings, as part of his art philosophy. Even as far back as 1920, he emphasized this point when he said, "Art when combined with life's environment, becomes a growing human benefit."¹³

Art for all and not for the few was considered a basic principle by most of the authorities referred to in this writing. This was particularly elaborated upon by Ralph M. Pearson in his

¹²Pedro deLemos, Art Ages (Worcester, Mass.: The Davis Press, Inc., 1929), p. 1.

¹³Pedro deLemos, Applied Art (Mountain View, California: Pacific Press Publishing Assoc., 1920), Foreword.

statement, "Art should not be esoteric, the specific property of the few."¹⁴ It was also stated by Leon Loyal Winslow when he quoted James P. Haney, Director of Art in high schools of New York City as saying; "Art is not for the few, it is for the many, for the many have to use it."¹⁵ Pedro deLemos had said in 1936 that "Art is not a thing on which only a few have an option, but is an inheritance given to every person."¹⁶

There is probably much more agreement in the philosophies of Leon Loyal Winslow and deLemos than between any of the other authorities, according to this study. Some of the areas of agreement, extracted from some of Winslow's writings, are as follows.¹⁷ 1) Winslow felt that the teaching of art must be "that of the broad and crowded avenues of life, the home, the factory and the market place." The principles of design would indeed have to be applied to the art of living. This, the writer feels, is very similar in thinking to Pedro deLemos' "Art for Life's Sake." deLemos very clearly stated this in one of his articles, "Creative work produces problems which in themselves

¹⁴Ralph M. Pearson, The New Art Education (New York: Harper and Brothers Publishers, 1941), Foreword XIII.

¹⁵Leon Loyal Winslow, The Integrated School Art Program (New York: McGraw Hill Book Company, 1939-49), p. 52.

¹⁶Pedro deLemos, "Can Anyone Become An Artist," School Arts (December, 1936), p. 195.

¹⁷Winslow, op. cit., p. 422.

parallel the problems of life, and therefore, is a training school for the student. Thereby the art teacher becomes a teacher in the art of living."¹⁸ 2) Winslow also stated that art education, properly presented, awakens the child's sense of observation so that he possesses a seeing eye and an understanding mind. deLemos taught that art trains the child's senses, mind and the hand to work together.¹⁹ 3) Winslow championed integration of art, and mentioned in his writings, "Art should be integrated in the curriculum with whatever it is integrated with in life. Therefore the curriculum must be life itself."²⁰ deLemos three years earlier had expounded integration with life at great length in his article, "Art Integration is Art Alive,"²¹ and mentioned it often in his writings. This idea seems to be the essence of his philosophy, "Art for Life's Sake." 4) Winslow felt that an art program should fit the needs of all children with little or no specific aptitude as well as for the gifted. deLemos agreed that art is not a thing on which only a few have an option, but is an inheritance given to every person.²² Winslow wrote a series of articles, at various times,

¹⁸Pedro deLemos, "Creative Hands Are the Happiest," School Arts, November, 1937, p. 67.

¹⁹deLemos, Applied Art, op. cit., p. 363.

²⁰Winslow, op. cit., p. 67.

²¹deLemos, "Can Anyone Become An Artist," loc. cit.

²²Pedro deLemos, "Art Integration Is Art Alive," School Arts (February, 1936), p. 323.

in the magazine, School Arts, from 1929 to 1945, while deLemos was editor. The writer feels that deLemos and Winslow must have had a great deal in common in their thinking since he was given the opportunity to write for the magazine that Pedro deLemos edited.

Victor Lowenfeld, along with the other authorities, stressed the fact that art education must be integrated with life. This, of course, is in keeping with Pedro deLemos' predominant philosophy of "Art for Life's Sake."

Herbert Read felt that, "To confer the gift of drawing one must create an eye that sees, a hand that obeys, a soul that feels; and in this task the whole life must cooperate."²³ Pedro deLemos, even though he may not have said it nearly as well, mentioned a similar point in his writings, "Every child with a growing art knowledge will have his eyes and mind and hands attuned and receptive to the thousand and one beauties displayed everywhere, often hidden for those only who have had their eyes opened. To such life becomes more full and satisfying."²⁴ While Read said one must do all of these things in order to confer the gift of drawing, deLemos implied that this becomes automatic to those who pursue art knowledge.

²³Herbert Read, Education Through Art (London: Faber and Faber, 1943), p. 114.

²⁴Pedro deLemos, The Art Teacher (Worcester, Mass.: The Davis Press, Inc., 1937), Foreword.

D'Amico and the other authorities seem to agree that art and all other subjects taught should be problem solving for more effective results.²⁵ This the writer feels is an important segment of today's general educational philosophy. Pedro deLemos in 1937 wrote that creative work produces problems, and these problems parallel those of life itself, thus his philosophy "Art for Life's Sake."²⁶

Differences. The differences, according to the material compiled for this writing, are fewer in number. There seems to be a number of slight differences in philosophy; but since they are slight, the writer feels that because of the possibility of error in interpretation they should not be mentioned. The differences can be narrowed down to a few major points; and these only occur between Pedro deLemos and some of the authorities, certainly not all of them.

Ralph Pearson strongly suggests that teachers will have to translate their demonstrations presented into simpler terms or use them sparingly when introducing a new situation to a classroom.²⁷ deLemos, four years earlier, had stated that no

²⁵Victor D'Amico, Creative Teaching in Art (Scranton, Pennsylvania: International Textbook Co., 1942), p. 30.

²⁶Pedro deLemos, "Hearts and Flowers," School Arts, (April, 1938), p. 226.

²⁷Ralph M. Pearson, The New Art Education (New York: Harper and Brothers Publishers, 1941), Preface XIV.

stimulus is equal to a fine demonstration of what can be done with tools by a good art teacher.²⁸ This, the writer feels, is a basic principle of deLemos' since many of his books are elaborate presentations of how to use media and tools.

Herbert Read refers to two schools of thought; the "modern" or "free" school, which allows complete freedom, and the "authority" which teaches approved models and methods.²⁹ His viewpoint leans in the direction of the "moderns" when he states, "The teacher must never force the selection on the pupil. Merely a raised finger, a questioning look, is the limit of his proper activity. He must have made his own harvest of experience."³⁰ Victor Lowenfeld felt as strongly as Read on the subject of "fine demonstrations" when he said, "If children developed without interferences from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression."³¹ He also stated, "Books that are written from an idealistic view

²⁸Pedro deLemos, "Finding Lost Horizons," School Arts, (September, 1937), p. 2.

²⁹Herbert Read, Education Through Art (London: Faber and Faber, 1943), p. 281.

³⁰Ibid., p. 282.

³¹Victor Lowenfeld, Creative and Mental Growth (New York: The MacMillan Company, 1947), p. 1.

discourage teachers who are unable to produce the same easy and "beautiful" responses described by the writer of such books. They are apt to create a feeling of inferiority in teachers who do not possess this special gift and who therefore feel discouraged by the discrepancy between the results achieved in their own classrooms and what is reported in these books."³² This is the exact opposite of the philosophy found in Pedro deLemos' books which were always crammed with illustrations and information on the use of tools, media and technique. The writer feels that this is a radical difference between deLemos and the authorities philosophies on art education.

Since deLemos' textbooks, particularly the earlier ones, emphasized certain fundamentals in art, he seemed at that time in complete opposition to the thinking of some of the other authorities in this writing. He seemed to differ with the idea of "free expression" in the respect that he gave many rules on what is considered "correct" in drawing, such as proper perspective, proportions of the human figure, and how to use art media and technique.

Ralph M. Pearson states that craft and technique must always be given secondary importance to creation and design.³³

³²Ibid., Preface V.

³³Ralph M. Pearson, The New Art Education (New York: Harper and Brothers Publishers, 1941), p. 246.

Pedro deLemos, on the other hand, probably one of the strongest and staunchest supporters of equality for crafts in the art curriculum mentions in one of his articles, "Just why arts and crafts have continued to exist in art phraseology as separate subjects to many minds, rather than as a dual inseparable subject, is a mystery."³⁴

Overview. The writer feels that where Pedro deLemos' philosophy of art education was contrary to the authorities in some important areas, that it might possibly be because much of the art philosophy expounded by deLemos was in the nineteen twenties and thirties. Even though the magazine deLemos edited seemed to go along with the "tide," the writer was not able to find any written proof that deLemos' philosophy in the areas of presentation and demonstration and positive principles or fundamentals, changed very much with it.

The writer feels also that in some basic art philosophy they are all in agreement. Certainly deLemos and the other authorities felt that art is basically part of life, and that art is for all and not for the few. After reading both of Pedro deLemos' major publications, Applied Art, published in 1920, and The Art Teacher, published in 1937, which present a great deal of information compiled on proper procedure covering methods and

³⁴Pedro deLemos, "Hearts and Flowers," School Arts (April, 1938), p. 226.

media, the writer feels this is not "freedom" as expressed by some of the authorities. It is confusing to the writer however, because deLemos seemed to change his mind later when he wrote, "It is certainly a contradictory position to expect a teacher who is dominated by hundreds of "must-nots" in curriculum rules to be expected to be in a frame of mind to inspire the "do it anyway you think best" creed in the child."³⁵

³⁵Pedro deLemos, "Finding Lost Horizons," School Arts, (September, 1938), p. 2.

CHAPTER VI

SUMMARY AND CONCLUSIONS

It is the purpose of this investigation to determine the philosophy upon which Pedro deLemos built his theories and practices of art education and to what extent his philosophy of art education agreed or differed from the philosophies of other art educators who were active during the same period of time.

Pedro deLemos, who was editor of one of the nation's leading art magazines for many years, wrote and compiled an enormous amount of information on art education. However, he seemed to have disappeared from view after his retirement and perhaps because of this, beginning teachers and students know very little about him and his contributions. It is felt by the writer that his material is now considered obsolete by some college libraries and educators. This thesis, then, becomes a means of bringing available information concerning one who has contributed so much into the hands of interested art students and teachers.

Pedro deLemos became interested in art as a very young child, and this interest continued and became intense as he grew older so that art and its subsidiaries became an obsession with him. He studied in one of our finer art schools, became director of the California School of Fine Arts in San Francisco where he introduced his basic philosophy of art, "Art for Life's Sake."

Later he became a faculty member of the San Francisco Institute of Art, then affiliated with the University of California, and director of the Stanford University Museum and Art Gallery. For thirty years as editor of the magazine, School Arts, he devoted his energies to gathering art information for interested people. During these years he wrote numerous articles and editorials, books, and published pamphlets and portfolios. He traveled widely for the purpose of gathering materials and information and making it available to all people interested in art education.

Art philosophy, meaning a set of principles upon which one's foundation of art education is built, was expounded at great lengths in the preceding chapters. Pedro deLemos' art philosophy was presented and examined carefully, so that comparisons could be made with other authorities in art education during the same period of time and also to determine what changes took place in his writings over the period of this study.

His philosophy of art education, "Art for Life's Sake," varied at its beginning from the principle of close adherence to the order of nature to that of more freedom of expression, always emphasizing the importance of the use of the hands as a craftsman and the principle that art should always be correlated with life. In the 1930s he wrote most of his material on art philosophy. Prior to this period and after it, his philosophy of art education seemed to be shown in acts rather than so many words,

such as gathering and presenting to art teachers and students all the information on art methods, media, and appreciation that he had available. All of his writings and collections of art information expounded one basic art philosophy, summed up in the phrase, "Art for Life's Sake." His point seemed to be that art has value only if it can be used in society and in a somewhat orderly manner.

A number of selected authorities on art education were referred to in this writing and their philosophies summarized, so that comparisons could be made with Pedro deLemos's philosophy. The authorities referred to were John Dewey, Ralph M. Pearson, Leon Loyal Winslow, Victor Lowenfeld, Victor D'Amico and Herbert Read.

After careful study the writer concludes that Pedro deLemos' philosophy agreed basically more than it disagreed with the philosophy of the authorities cited in this writing. deLemos and John Dewey agreed that anyone finding satisfaction in working with his hands was artistically engaged and that the tools used became recognized as works of art since they are a part of an organized society. All the authorities were in agreement with Pedro deLemos concerning inspiration and observation of life about us and aesthetic appreciation. Most of the authorities agreed with Pedro deLemos that art should be for all and that it involves creative expression; this was particularly elaborated upon by Ralph M. Pearson and Leon Loyal Winslow. Pearson's and

and Winslow's philosophies probably had more in common with Pedro deLemos' art philosophy than with any of the others, particularly in the area of art and its correlation with life, although this was also shared by the other authorities. deLemos and the other authorities felt that art should be problem solving and that these problems should parallel those that are met in life, thus again deLemos' philosophy, "Art for Life's Sake."

The differences in their philosophies seem somewhat fewer. One such difference occurs in the area of class demonstrations, where Ralph Pearson felt that they should be used sparingly, while deLemos believed in elaborate demonstrations and presentations. Herbert Read and Victor Lowenfeld also felt that children should develop without adult interferences and instead rely on their natural creative impulses. Pedro deLemos believed in the exact opposite, as is evident in his books on art which are elaborately illustrated and crammed full of information on the use of tools and media. The writer feels that this is probably the greatest difference in his art philosophy as compared to that of the authorities. It seems to be a basic difference and this may be the reason why much of deLemos' writings seem today to be either rejected or considered outmoded by many students and art educators. The other area of disagreement was in the use of crafts. Ralph M. Pearson felt that craft and technique must always be second to creation and design. Pedro

deLemos, who championed crafts throughout his entire life, insisted that crafts should be on an equal basis with the fine arts in art education.

However the writer feels that the majority of the basic art philosophy of the authorities and the philosophy of deLemos was in agreement. The writer further feels that though deLemos seemed to agree and move along with the idea of "freedom" and "creativeness" which was expressed by some of the other authorities, it is difficult to find any written proof that this was true, since most of his late material was also on information covering proper use of methods and media.

Even though Pedro deLemos dwelt on the beauty of nature, it is evident that, unlike many others of the time, he did not mean art to be photographic, but that the child's individuality and personality should be expressed.

Pedro deLemos felt that tolerance should go hand in hand with art education. He mentioned that no matter what or how a particular authority feels, there is no way of knowing whether this or any other method is absolutely correct.

Pedro deLemos surely could be considered a champion of crafts in the curriculum, since he wrote such a great deal of material on crafts and devoted many issues of School Arts to a variety of forms of crafts, thus probably influencing many teachers, students and perhaps even writers to be more conscious of the increasing desirability of crafts in the school program.

Pedro deLemos' basic philosophy, "Art for Life's Sake," is predominant in all of his teachings and writings. It has been shown that he felt that art education in the elementary schools should involve the home, school, church, community, or in other words, his environment; and that the art teacher becomes a teacher in the art of living. In this respect he was very modern and perhaps even a leader in art education, because the writer feels certain this thinking is basic in the general trend of philosophy of education as it concerns art today.

The articles on art education, written and sanctioned twenty-five years ago by Pedro deLemos as editor of the magazine School Arts, were considered by the writer somewhat "tight" or "rigid" in thinking, until the realization occurs that deLemos was more a producer of information on media and methods of art rather than an expounder of art education philosophy, and that his material was written two and one half decades ago.

Pedro deLemos' life as an author and art teacher seemed to be greatly influenced by his art philosophy. Obviously his main purpose as editor was to gather and present to the student as much varied art information as he could collect. He did not seem to wish to change anyone's views on art education but to bring to the life of everyone as much appreciation and experiences in art as possible. This he did admirably and nobly, as the writer feels that no other man has worked as diligently to gather so much art information for the purpose of creating interest

in art and crafts by the youth of America.

Whether one agrees or disagrees with Pedro deLemos' philosophy of art education, Pedro deLemos would have to be considered one who was tireless and honest worker, who loved art above any other facet of life and felt a strong concern that it should be used by the nation's children, and not only used but lived so that it involved the home, school, church, and community. In deLemos' own words, "Art education must add a practical utility value to the life of the advancing student;" thus emerges his philosophy "Art for Life's Sake."

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